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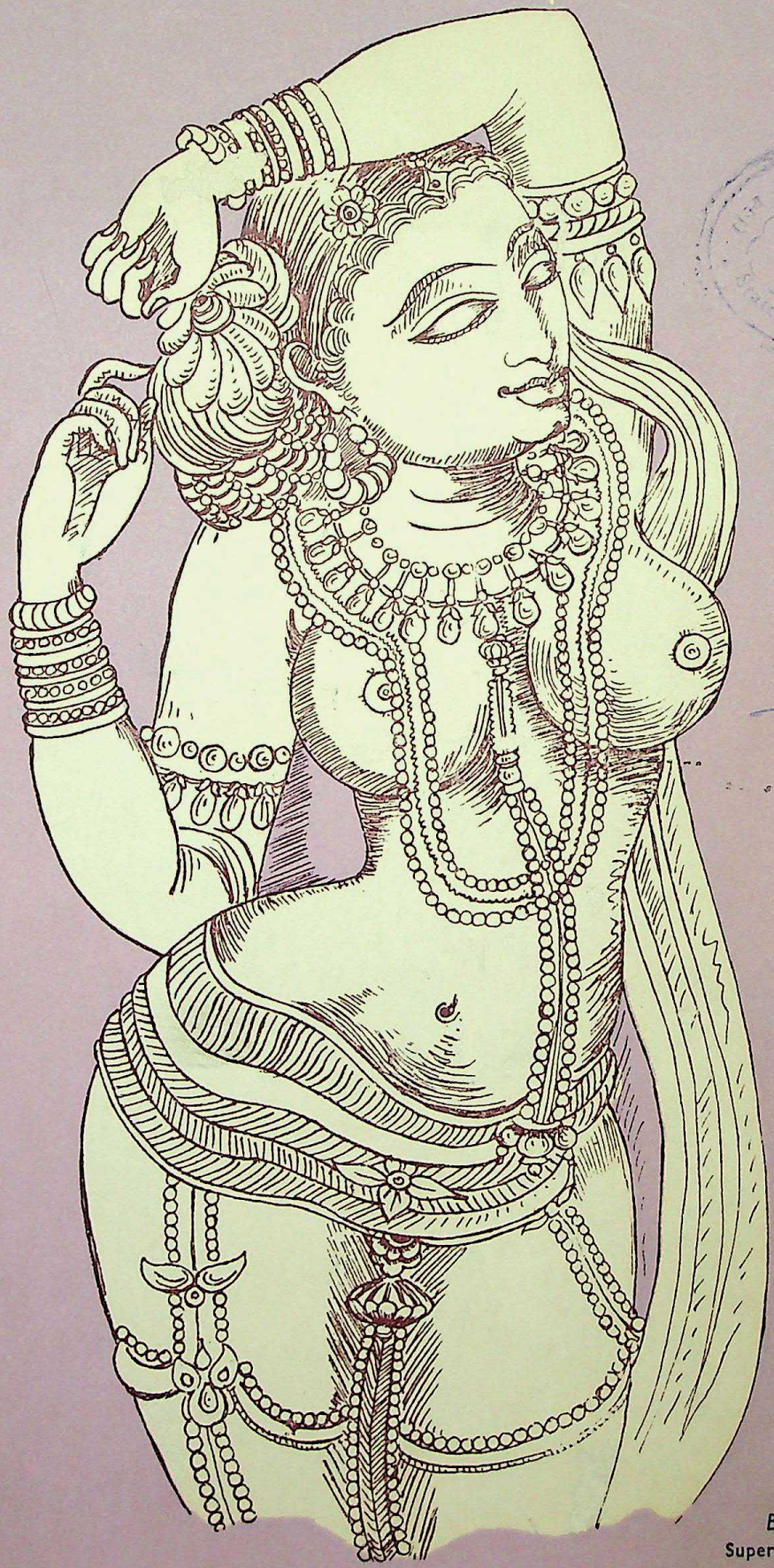
LINE DRAWINGS OF MARWAR SCULPTURES



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By M. L. GUPTA M. A.
Superintendent & Education, Officer

DEPARTMENT OF ARCHAEOLOGY & MUSEUMS, RAJASTHAN, JAIPUR

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Line Drawings of Marwar Sculptures.

The earlier sculptural works of the times of the Mauryas, the Shungas and the Kushans left their impact in the blending of the plastic art of the country in the later ages to such a high perfection that the half closed elongated eyes, puffed and highly developed breasts, the slim waists, the broad hips, transparent draperies, rich and intricate jewellery, various styles of coiffeurs, swinging pendents from the ears, and leaning curvature of the body as a whole all characterstics assembled into a splendrous synthesis in the classical renaissance.

Through a continuity of a thousand years from Maurya's to Gupta's various foreign races mainly the Babylonians, the Egyptians, the Greeks and the Chinese came into the country. The north-western border of Rajasthan was the only way for the attacks of the barbarian hordes—The Hunas, Parthians, Seythians and Shakas. The Central Asian turks ousted the wild tribes from Afganistan and northern Punjab, who also in turn entered Rajasthan and settled at various places. It became necessary, for the local inhabitants to maintain certain cohisive order of relation, based on Dharma. The invocations of God, through construction of temples, became necessary on the foot of the Arawali in the wilderness of sands. As time passed the social assimilation of the Hunas, the Gurjaras and the Rajputs resulted in the acceptance of hinduism, and faith in the supreme, which naturally led to the worship of various forms of deities such as Shiva, Shakti, Vishnu, Surya, Ganesha and their respective consorts, children and attendants.

The early medieval social and spiritual revival and the footing of the various schools of Dharmas at different places was one of the causes of the disintegration of kingdoms and the emergence of many warrior Rajput clans such as the Chauhans, the Parmars and the Rashtrakutas. The Pratiharas or the Gurjara Pratiharas were the main of all the other clans who flourished and ruled from Kanauj for nearly a century. They patronised the ritual and the code of Dharma. The Gurjaras took into possession a small portion of Marwar after the destruction of the western Khstrapas in the 4th Century and so the part of Marwar was marged in Gurjar Rajya which was also called Gurjaratra as whole. Bhinmal was the capital of the Gurjaras. The temples built by the Gurjara Pratiharas at Abaneri and Nakti Mata temple in Jaipur district, Osian in Marwar, are the clear evidence of their high aesthetic taste.

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In spirit, in the poetic symbolism, in the idealistic anatomy of human figures, in the expression through the medium of amorous and erotic themes, the sculptures in the above temples may fairly be said as the legacy of the Gupta traditions. The author has chosen to lift his brush for the 'Line Drawings of the Marwar Sculptures' not because of being impressed by the iconographical importance of the images but for their dynamic artistic movements, the innocent divine vulgarity, stupendous forms and above all, the action of the chisel. The chisel of the sculptor moved from simplest forms of the earlier temples of Osian and Mandore and went through the intricate decorations, exquisite fineness at Kiradu and reached its zenith in Dilwara temples of Abu and Ranakpur.

Erotic scenes play a most prominent role in Indian art. A beautiful woman was generally regarded at the highest bliss to be hoped for on the earth as well as in the lower heavens. Kama-kala was considered to be one of the sixty-four arts, therefore, as a part of education it was openly shown through sculptures in sexual poses even on temples. The depictions of Kamasastra, as a matter of fact, opened a way for the development of music, dance and painting. In the absence of any of these it was difficult to reach the mystry of the 'Rasa' Hence the sculptor was obliged to carve the figures of the Yakshas and Yakshinis, the heavenly musicians, (Gandharvas) types of ladies and various dancing poses all around the walls of the temples. The cult of Shaktas emphasised on the worship of phallus and vagina for attainment of salvation and the concept consequently inspired the artist to carve out poses of sexual exercises and the numerous beautiful poses of females in nudity. The Gods were also shown with their consorts in various amorous poses.

The nude and seminude representations have also been found on the temples of Marwar at Osian, Mandore, Kiradu, Chandrawati, Ranakpur, which have attracted the sight of the author. Since the figures have been chosen from the above temples it is rather necessary to give a brief of the temples and sites mentioned above.

MANDORE :

About six miles to the north of Jodhpur city is Mandore., the old capital of Marwar. The old name according to the inscriptions of the place is Mandavyapur. The two pillars, in red sandstone, from the ruined fort of Mandore, now preserved in the Government Museum, Jodhpur, clearly indicate that the region might have been in the possession of the Guptas in the 4th century. The scenes from the Krishanas childhood are carved in relief on the pillars. The two inscriptions of the time of Kakkuk brother of Bahuk from Ghatiyala (twenty miles north of Jodhpur) reveal that the son of Pratihar ruler Harishchandra built the boundary wall at Mandore after possession over it. Nag Bhatta built a temple of Nahadswami at Mandore fort. The elder son of Nahad sacrificed the whole domain, gifted it to the younger brothers and underwent pinances at Mandore. Mandore was the capital of the Parihar Rajputas till 1381 when it was captured by Rathore chief Rao Chunda. In the garden at Mandore down below the rocky platue, littered with ruins, are the dewals or cenotaphs of the former rulers of Jodhpur. The cenotaphs of Maharajah Ajit Singh is the largest of all the other buildings and the architectural composition of the Chatari may safely be put in the saivite and the Jain styles. The hall of heroes is a group of collosol figures of divinities and heroes carved out of a single rock.

OSIAN :

The village of Osian is situated 36 miles from Jodhpur. The earliest temples erected by the Abhira kings are those of three Harihar temples of 8th century. Incarnations of Vishnu, Krishna's life, Gods of the vedic hymns-vayu, Chandra. Surya, Kubera,

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Indra, Varuna, the battle between the Gods and Asuras, the Navgrahas are elaborately sculptured on the outer walls of the temples. In the Jain temple of Mahavir there is an inscription of Vatsa Raj of the Gurjara Pratihar dynasty who, in the middle of eighth century, established Gurjara supremacy in the cities of Osian, Bhinmal and Mandore. The temple dedicated to Mahavir comprises of a richly decorated Toran leading to an open porch a closed hall and the sanctum. The Sun temple show the height of the power of Gurjaras who enshrined the God 'Sun' brought from Central Asia. The Sachiya Mata temple very late, according to the inscriptions in the temple of V. S. 1236-34-45, has been disfigured by rennovations and all sorts of paints.

KIRADU :

The dilapidated temples of 11-12 eenturies are situated about 124 miles from Jodhpur and 16 miles north-west of Barmer. An inscription of V. S. 1219 incised on the porch wall of the temple of Someshwar reveals that Sindhu Raj Parmar was the chief of Marwar. The other two inscriptions of 1209 and 1235 show that Solankis of Gujrat-Kumarpal and Bhimdeva-were the rulers of Marwar and that the old name of the place was Kiratkupa. Someshwar temple is the biggest of all the other four smaller shrines of Shiva, and Vishnu. The vase and flower motif, carved on pillars, is best seen in the main temple of Someshwar. The exterior of the shrine consists of various scenes from the Krishna's life and Ramayana. The Siva temple close by also presents scenes from the Ramayana. A number of fragmentary pieces have been exhibited in the Sardar Museum at Jodhpur which are quite lovely and throw a light on the dresses and ornaments of that period.

CHANDRAWATI :

The monumental site is five miles South of Abu Road station on the western railway line in Sirohi district. Prior to the possession of the Parmar rulers in 10-11 th Cent. Chauhans ruled over the territory of Chandrawati. Dharawarsh was a very brave and glorious ruler of the Parmar dynasty in 12th cent. The old name of the place was "Chadaul" where there were about eighteen hundred Jain and Saivite shrines. The Adinath temple may have been the best of all others. The temples were built, from time to time over a period of five hundred years from 10th cent. to 15th Cent, by the Parmar and the Chauhan rulers. The famous historian Col. Tod for the first time in 19th Cent, made a Survey of the area and found ruins of 18 marble temple. Even now there exists a village in the name of "Chandoli," which is a variegated term of old chandrawati, in Sirohi district. Several images of Gods and Goddesses hava been found from the monument and a few have been put in the Government Museum, recently started, in the premises of the Governer house at Abu. Many other pieces of sculptures have been collected and stored at the site, by the State Archaeological department. Chandrawati is now all in ruins along the banks of the river of the Same name, and its past glory is found only in the broken pieces of 'Kinnaras' "Yakshas and Yakshinis, Gandharvas, domes, columns and bracekets.

RANAKPUR :

Ranakpur is 14 miles from Falna Junction on the Delhi Ahmedabad line of the western railway. The Jain shrines at Ranakpur were built in the late medieval period and strongly influenced by the Circular lotus motif style of the ceilings and pillars of Abu temples. The four faced shrine is dedicated to Rishabhadeva the Jain Tirthankara and there are subsidiary shrines around the main temple. The entire structure is erected on a lofty basement surrounded by a high wall. There are again sixty six small cells, inside the boundary wall, adorned with sculptures. Each cell or shrine has got a spire over it. The ceilings, of the structure of the temples, are intricately decorated with Carvings. The Parshvanath temple has got some erotic scenes carved on its exterior.

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Description of plates :

OSIAN GROUP

1. Ganga (The symbol of 'Makara' not made in the drawing) door jamb, Harihar temple — 7–8 Cent.
2. Varuna-outer wall, Harihar temple — 7–8 Cent.
3. Sandesh Vahini, outer wall, Jain temple — 11–12 Cent.

MANDORE

4. Male head, Private collection, Jodhpur City — 5–6 Cent.
5. Male head, Sardar Museum, Jodhpur Collection — 5-6 Cent.

PALI

6. Sthanak Vishnu, hands broken, Pali — 7–8 Cent.

KIRADU GROUP

7. Head of a nobleman — 11–12 Cent.
8. Bust of a female, Sardar Museum, Jodhpur — 11–12 Cent.
9. Kesh–vinyas Nirata, female decorating her head, Sardar Museum, Jodhpur — 11–12 Cent.
10. Female head, Sardar Museum, Jodhpur, Similar to Rajorgarh Head in the National Museum, New Delhi — 11–12 Cent.
11. Vivrata-vasana, female figure without clothes, right hand and legs broken, on the outer wall of Shiva temple — 11–12 Cent.
12. Madanalsa, a lady in yawning pose, excited by Cupid, right leg broken, on the outer wall of Shiva Temple — 11-12 Cent.

CHANDRAWATI

13. Chamargrahini, lady with a whisk, Chandrawati — 11–12 Cent.
14. Dancing Ganesha, Chandrawati — 11–12 Cent.

RANAKPUR

15. Roopgarvita, lady proud of her beauty — 13-14 Cent.

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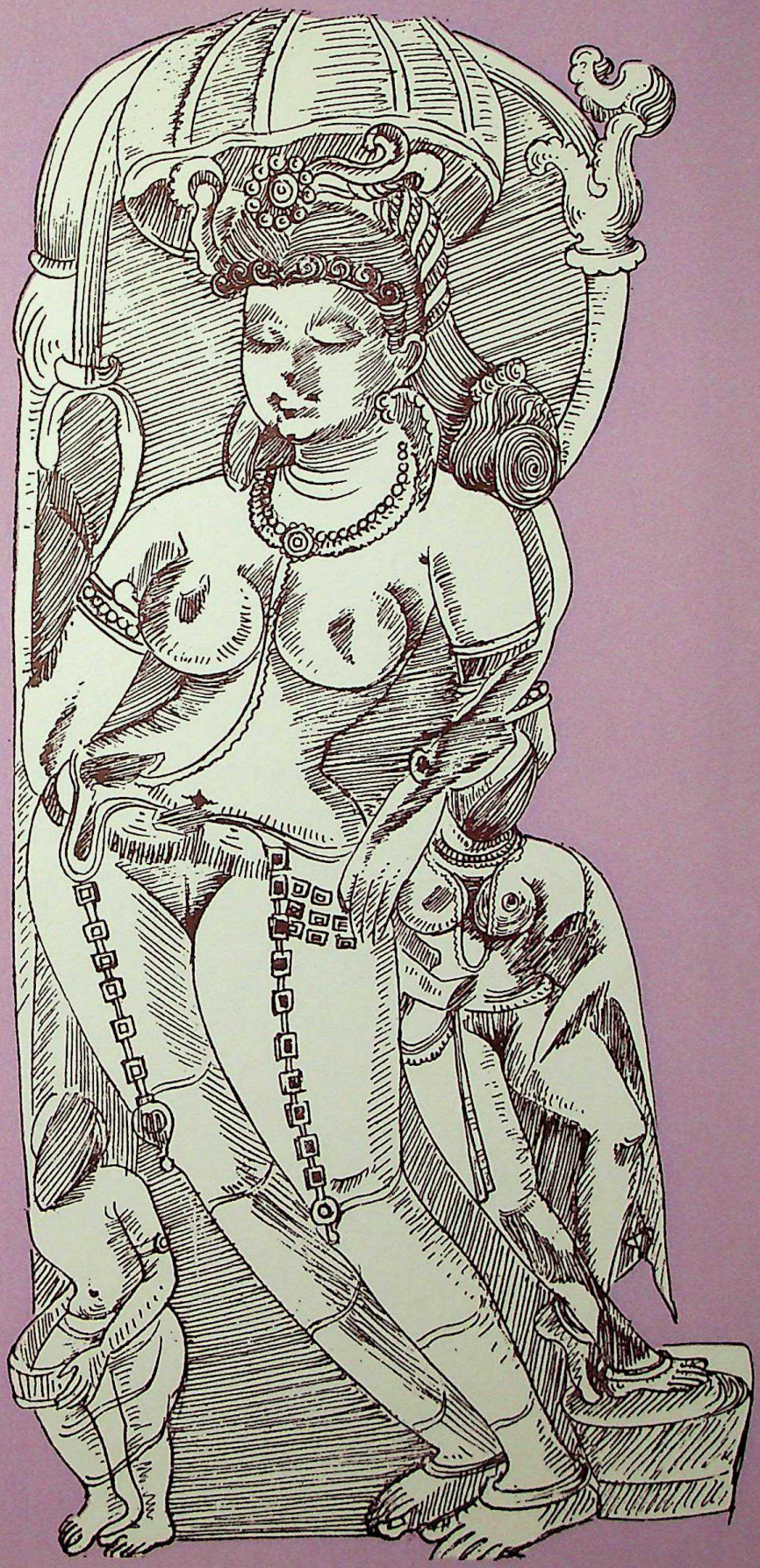

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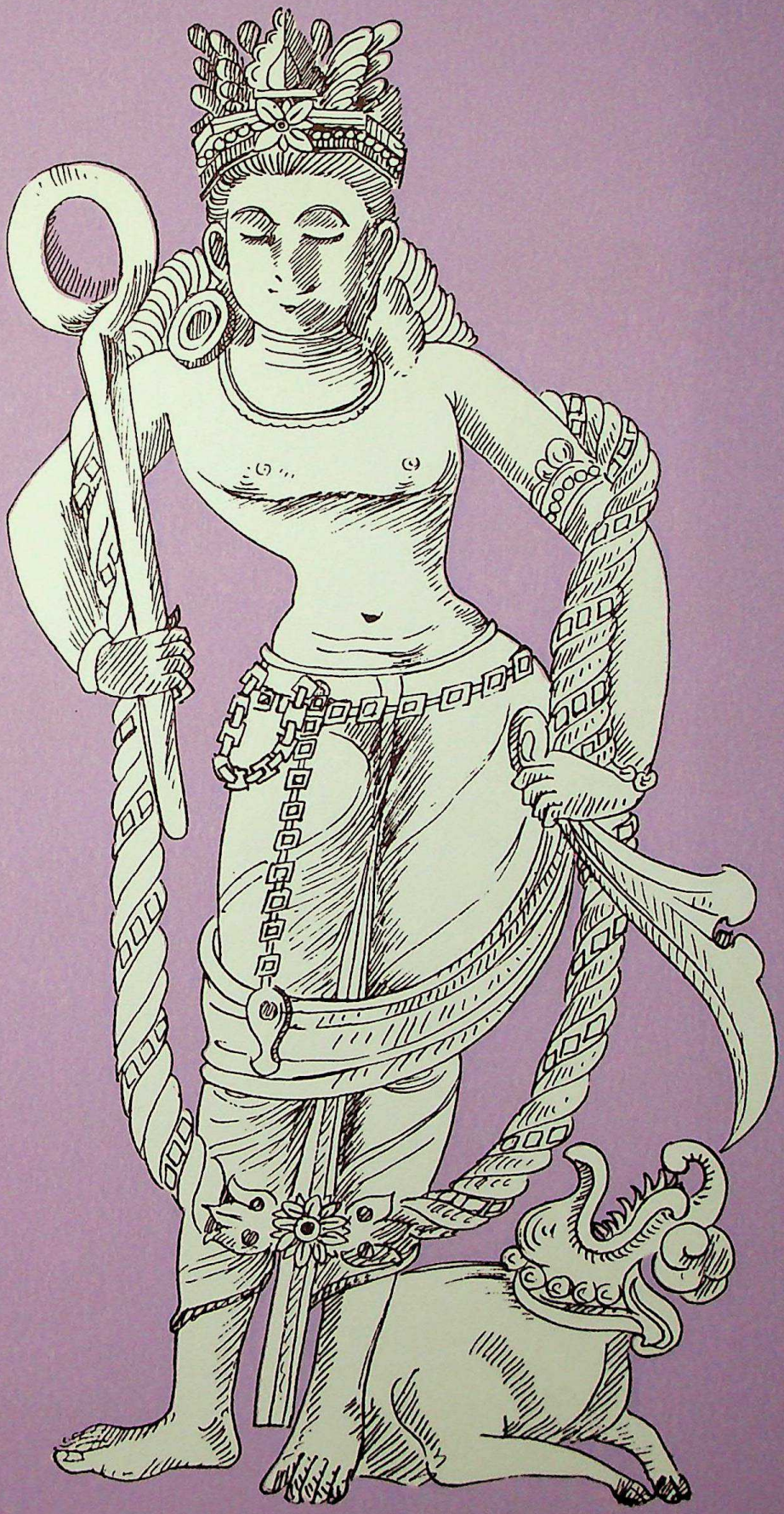

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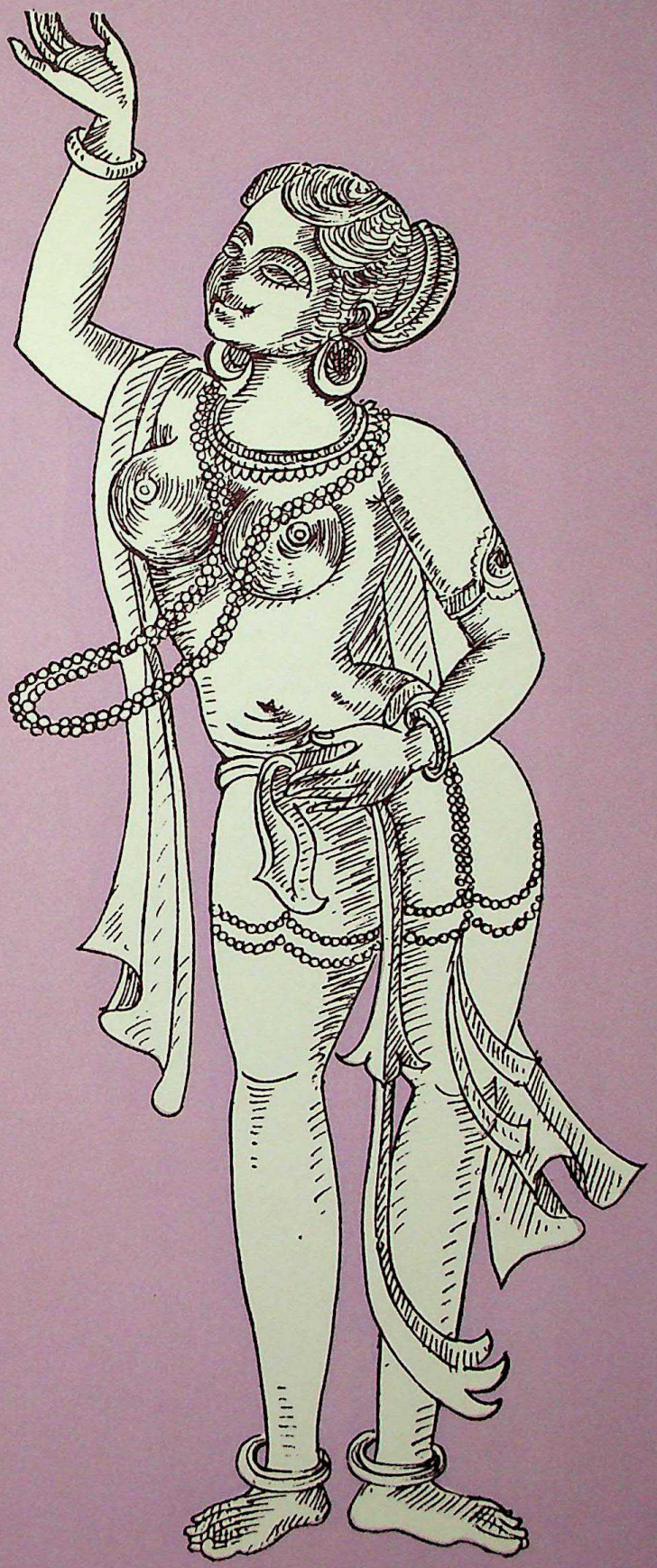

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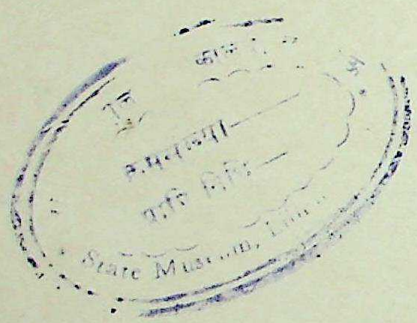

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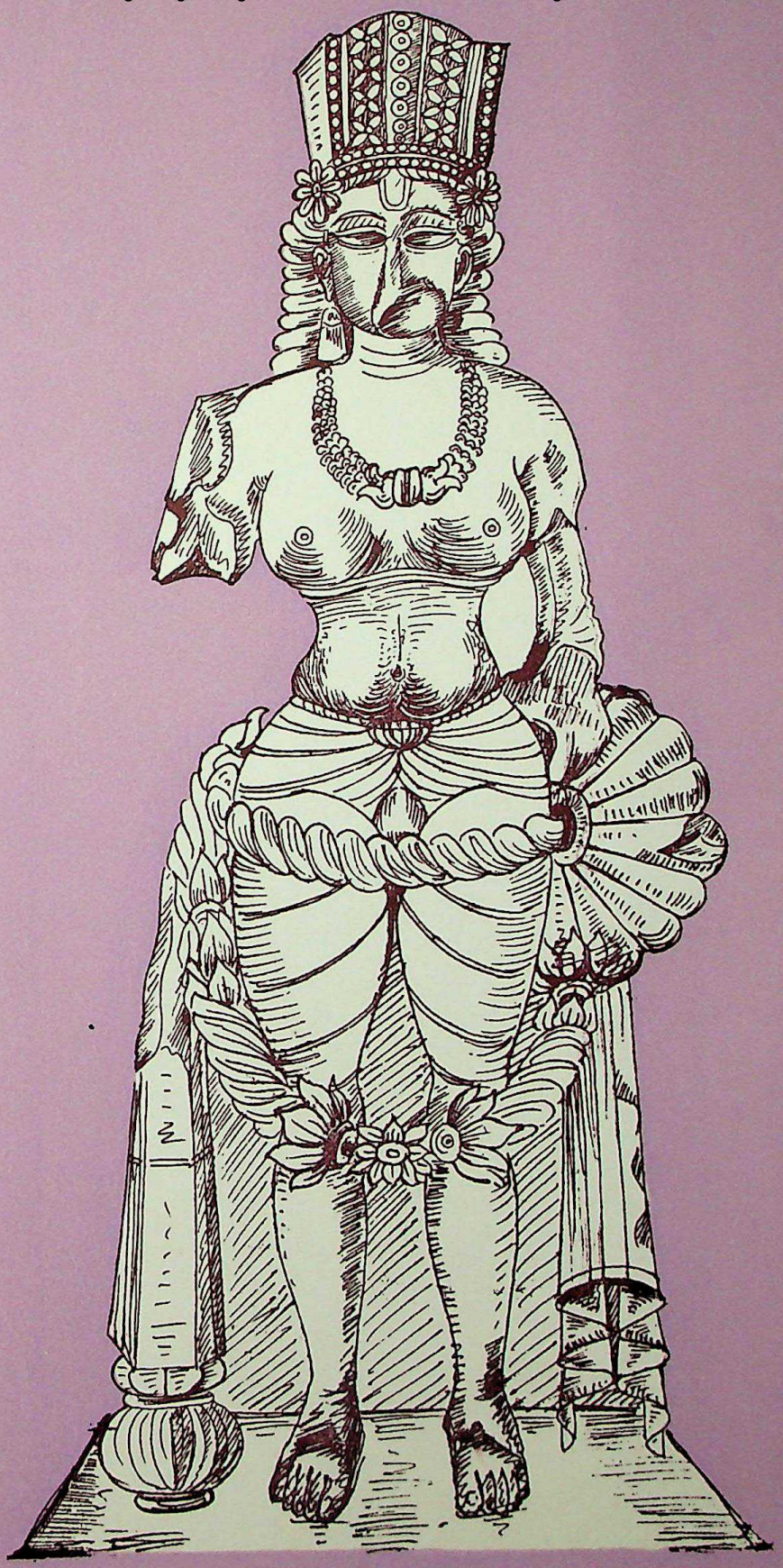

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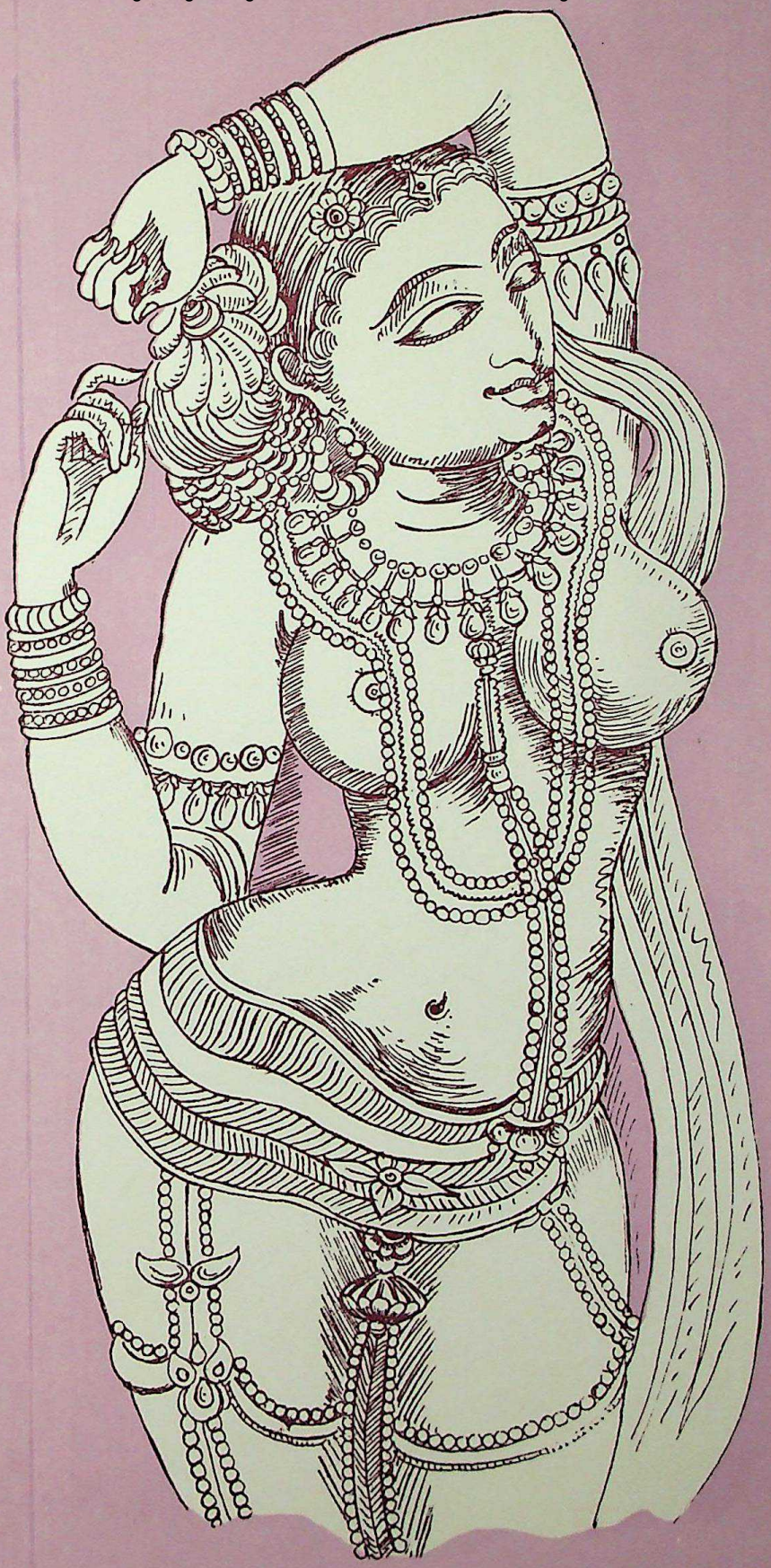

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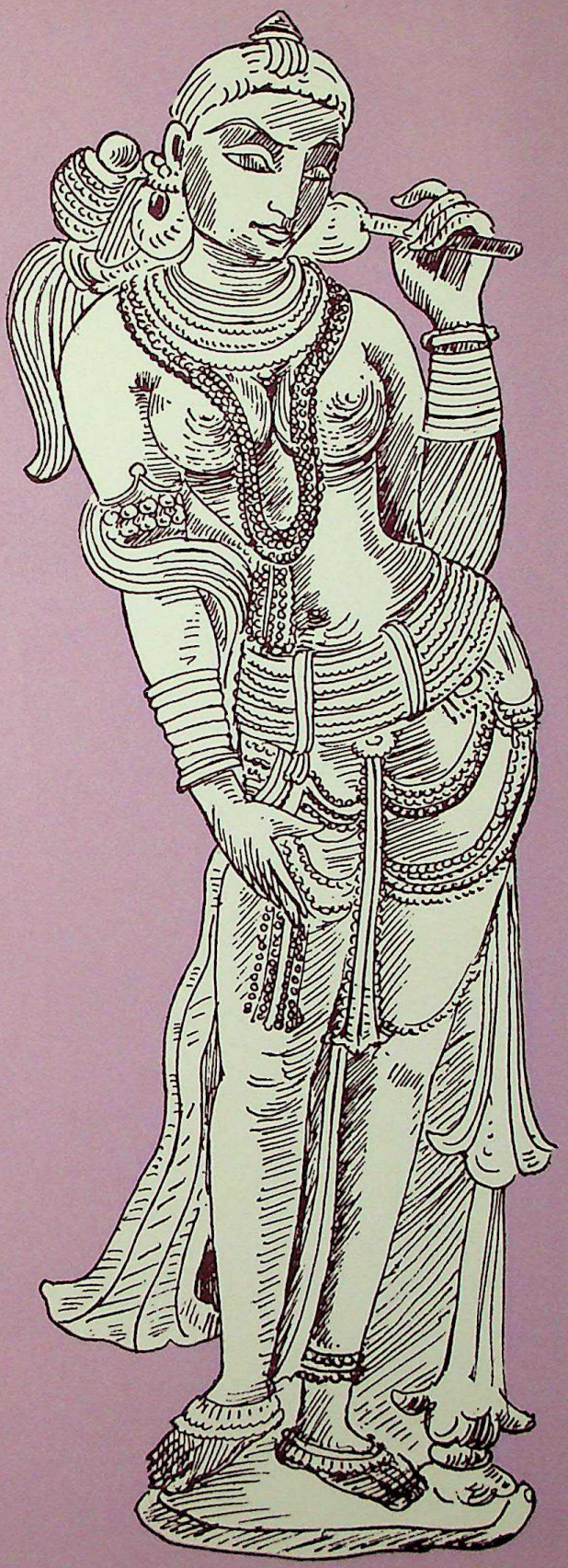

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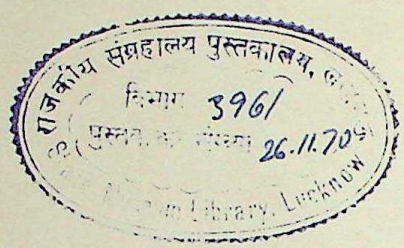

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